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Analysis and Interpretation

OF

Special Violin Compositions

**By Eighteen
American Teachers**

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Analysis and Interpretation
of Eighteen Violin
Compositions

BY

AMERICAN TEACHERS

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THEORETICALLY, all well-trained young musicians ought to be competent teachers. Actually they are not. They do not make so many nor so serious errors as they used to do, perhaps, but, however well they may perform they generally lack entirely what the medical schools call *materia medica*, that is, a knowledge of the materials of teaching—the studies and pieces with reference to their educational value, whether for mind or fingers, or both. For want of this kind of training or acquirement, young teachers make very serious blunders, of which one hardly knows which is worst, the unwise introduction of alleged “classical music” (music by writers following classical models without classical inspiration), the premature attack of moderate difficulties, or the introduction of positive trash. In any case the instruction too often fails of doing the work it should do, and after several years of lessons the musical education remains so shallow that the pupil easily dismisses it to the limbo of the forgotten.—Mathews.

PREFACE.

In February, 1910, the editor of "The Violinist" wrote to twenty-five violin teachers, either private or connected with schools and universities, as follows:

"The series of articles which we published on the 'Bowing Question' has proved so interesting to student readers that many requests have come for another series which shall be of equal practical value. We expect, therefore, to publish a series of analytical and interpretive articles; and we ask you to make a choice of some etude or piece, short and not difficult. The analysis and interpretation of this selection we will publish in 'The Violinist,' together with zinc etchings of the musical illustrations."

This series has run continuously in "The Violinist" for more than a year, beginning with March, 1910. After six months there was a demand for files of the magazines including this series—a continually increasing demand, which we were unable to satisfy. So we have compiled in book form these articles, and offer them to the teachers and students of America.

That both students and teachers have availed themselves of these well-thought-out lessons is borne in upon us as we receive notices of concerts from all parts of the country, with these selections on the programs. And that the careful analyses, the attention to theme work, the beautiful effects by different phrasing or bowing have had good results, is proved by the fact that the playing of these compositions has so frequently called forth special praise.

The time and attention of the violin student is apt to be so taken with the technical difficulties of the instrument, that he loses sight of general effectiveness. From the study of these interpretations he gets a general outline—a view of the whole, and the value of certain forms in contributing to the effect. This is the line of study for the would-be artist. And after the study of several compositions in this way, study of this phase of a composition as well as of the technical difficulties becomes a habit.

Valuable as these interpretive articles are to students, they are more helpful to teachers. The American teacher will not agree with everything said, nor will he follow blindly the suggestions here given; but he gets the view point of an experienced teacher and it opens to him new avenues of thought.

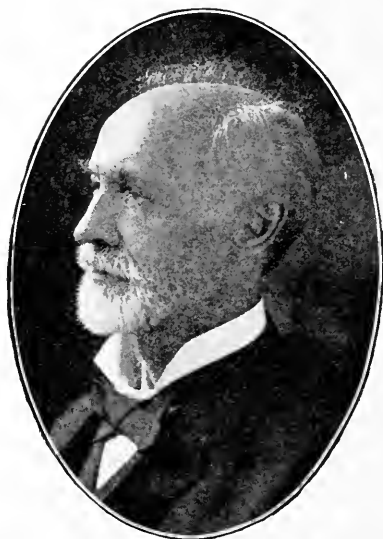
If the present volume helps to put the study of the violin on a more artistic plane for the large numbers of young students in our country, it will have answered its purpose.

ADA ELIZABETH TAYLOR

Chicago, May 15, 1911.

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Bernhard Listemann

The Art of Paganini

by Bernhard Listemann

A short historical note about the predecessors of Paganini, and the art they developed and cultivated, will enable us to recognize more clearly the foundation on which Paganini stands, and also the possibilities for reforms and inventions which those many distinguished men had put within his reach.

The first man in history who raised the violin to a real solo instrument, and composed works which are still appreciated by the music connoisseurs of our time, is Arcangelo Corelli (1653-1713). Equally distinguished as violinist, composer and art philosopher, he could not fail to give a mighty impulse to the violinists and musicians of his time and to indirectly create a school, from which sprang forth men like Veracini, Laurenti, Clari, Vitali, Perelli, Ciampi, Visconti, Giacomino, Alberti, Albioni, Vivaldi, Locatelli, Tartini, Geminiani, Somis (this latter becoming the founder of the Piedmontese school), and others. While in reality only few were positive pupils, all of them were benefited by his playing and his teachings.

Giuseppe Tartini (1690-1770) was the greatest of his contemporaries. It is not proven that he was a pupil of Corelli. His intellect was equal to Corelli's. He was a great, many-sided artist in every sense, more progressive than Corelli. His masterwork, "Sonata del Diavolo," for violin, shows wonderful technique and great depth in its tender melodies.

The French school was founded by Jean Marie Leclair, born in Paris, 1697, murdered in 1764, who began his career as ballet-dancer and ballet-master, taking up the violin only in later years (under Somis), and by hard study and talent was finally considered the foremost player in France. He was an excellent composer, although his treatment of the violin is far from being as bold and characteristic as Tartini's.

French violinists of distinction in the eighteenth century were: Senaillé, Guignon, Guillemain, and, probably the best of all, Gaviniès (1726-1800), named the "French Tartini," a really great violinist, known to us by his "24 Etudes," a very difficult and useful but musically uninteresting work.

The Piedmontese school, in the meantime, had brought forth such violinists as Giardini, Ferrari, John Stamitz and Pugnani, the latter becoming the teacher of Viotti, who in turn became the greatest violinist the world had seen up to that time.

Giovanni Battista Viotti (1753-1824) traveled extensively through Germany, Russia, France and England, but being never fully satisfied with the financial results, he turned to other fields for a living, and became alternately accompanist to Queen Marie Antoinette, conductor of the Duke of Soubise,

and associated himself with the tonsorial artist Léonard, in order to erect an Italian opera; but, being unlucky in this enterprise, he established a wine business in London, with the same disastrous result. Later on he concertised again, arousing enthusiasm, as in former years, and also succeeded in getting the responsible position as conductor of the grand opera in Paris; but again pursued by ill-luck, he shook off all ambition and died, in 1824, more peacefully than he had lived. His compositions are numerous and are of a classical character. Viotti's greatest pupil was Jacques Pierre Joseph Rode (1774-1830). As violinist and composer, his record is quite as glorious as Viotti's. His most valuable work is the "24 Caprices," which will live as long as the violin will be played.

The third master in this line is Rodolphe Kreutzer (1766-1831), one of the first stars of his time, and a most prolific composer (about three dozen operas, nineteen concertos, three double concertos, fifteen string quartettes, fifteen string trios, violin sonatas, duos, variations, and, last but not least, the immortal study-work, forty exercises for violin).

Baillot (1771-1842), Lafont (1781-1839) and Boucher (1778-1861) may conclude the list of French violinists and composers of renown.

The German school, in the eighteenth century, had produced, among others: Tisendel, J. G. Graun (brother of the celebrated composer), Konie-seck, the Bendas, the Stamitzs, Canabison, Foerster, Cramer, Danner, Ignac, Fraenzel, Eck (the latter teacher of Spohr, who in turn became the real founder of the modern German school, which, finally, was to dominate all others).

We will now consider the object of this treatise, Paganini, who was destined to surpass all the efforts of his predecessors by creating for us an almost new violin world. Nicolo Paganini was born in Genoa on February 18, 1784. At a very tender age the boy had to commence his violin studies. The severe treatment of his father had the expected results in developing his talent most rapidly. Teachers were changed several times, the last two being Giacomo Costa, a great musical authority in Genoa, and Alexandro Rolla, in Parma. This concluded the list of teachers, the boy then being thirteen years old. Nicolo's father had not neglected to have the son thoroughly study theory and composition all these years. In his ninth year he appeared in a concert as violinist and composer of Variations on the French air "la Carmagnole." It seems that as early as this period he was already speculating on the possibility of enlarging the technical mechanism of the violin, and certainly when he had ceased taking lessons (in his fourteenth year) and gave a concert in Genoa, introducing some of his own compositions, the critics of that city found the technical difficulties so unheard of as to simply declare them unsurmountable to other violinists.

From this year began his professional tours through Italy, first with his

father as companion and manager, but very soon without him, as the father's tyranny had become unbearable to the son. He became his own master and acquired an independence, which in the end did him perhaps more harm than good. A most disastrous passion took hold of him—the passion for gambling. Not seldom that this frenzy cost him on a single evening the receipts of a whole concert, which amounted in some cases to more than one thousand francs. And this at such a tender age! Consequently he was at times reduced to complete poverty, but his violin helped him out of every embarrassing situation.

When a mere child he had studied the mandolin. When a boy of sixteen or seventeen he fell in love with a lady of rank, who played the guitar beautifully. Paganini took up the study of this instrument for a couple of years, neglecting the violin, and by his great talent for finger technique acquired such a mastery as to become known as the greatest guitar player who ever lived. His love for the guitar remained till his death.

In 1804 he returned to Genoa, occupying himself chiefly with the composition of four grand quartettes for strings and guitar. In 1805 he commenced concertising again. In Lucca, where the new court of Princess Eliza (sister of Napoleon and wife of Prince Bacciochi) had just been established, Paganini was offered the position as director of the Princess' private music and conductor of the opera, and though the salary was ridiculously small, he accepted. The Princess, taking the greatest interest in the young man, spurred his ambition to the highest pitch, and many of his acquirements, which in later years astonished all Europe, originated here. (Paganini's own statement.) He learned to play pieces for only two strings, E and G, and finally for one single string, as, for instance, his military sonata, "Napoleon," on the G string, which surpassed in difficulties anything he had so far played. This composition is unfortunately lost.

Paganini remained in Lucca three years, and only nominally kept his position, when the Princess, having become Grand Duchess of Tuscany, removed her court to Florence. It was about this time that he had a serious attack of internal inflammation which weakened him so as to force him to a protracted inactivity. After this we find him appearing less frequently in public, and see him finally again in his old position at the court in Florence. M. Conestabile connects a story with Paganini's sojourn in and departure from Florence, as follows:

"At a grand court gala, where a concert preceded a ball, Paganini, who directed the former and was to have performed, appeared in the orchestra in his uniform of captain of the royal gendarmerie. The Princess, as soon as she perceived this, sent her commands that the uniform was to be replaced by evening dress. He replied that his commission allowed him to wear the uniform, and refused to change it. The command was repeated and again

met with refusal; and to prove that he defied the order of the Grand Duchess, and that he did not mind the consequences in the least, he walked up and down the hall after the ball had commenced. But as absolutism prevailed at court, and as his defiance might endanger his liberty, he left Florence during the night and directed his steps toward Lombardy. The most tempting offers, and the promise of the Grand Duchess' leniency, proved unavailing to induce him to return."

He never afterward accepted any official position, though in later years crowned heads honored him and themselves by granting him titles and medals.

The year 1813 saw him take up his residence in Milan, where he composed the celebrated witches' dance (*le Streghe*) after a ballet of "*Il Noce de Benevento*" by Sussmaier. Here he was attacked again by his old malady, which put him for months on a sick-bed. Milan seemed to please him, as he lived here for rather long periods during the next five years, also appearing here thirty-seven times in concerts. It was then that Lafont, the French violinist, challenged him to play with him jointly in a concert. Paganini relates of this affair:

"Being at Genoa, in March, 1816, I heard that Lafont was giving concerts at Milan, for which city I immediately started, for the purpose of hearing him. His performance pleased me exceedingly. A week afterward I gave a concert at the Theater La Scala, to make myself known to him. The next day Lafont proposed we should both perform on the same evening. I excused myself by saying that such experiments were always impolitic, as the public invariably looked upon such matters as duels, in which there was always a victim, and that it would be so in this case; for as he was acknowledged the best violinist in France, so the public indulgently considered me as the best of Italian violinists. Lafont not looking at it in this light, I was obliged to accept the challenge. I allowed him to regulate the program, which he did in the following manner: We each in turn played one of our own compositions, after which we played together the '*Symphonic Concertante*' for two violins, by Kreutzer. In this I did not deviate in the least from the author's text while we both were playing our own parts; but in the solos I yielded to my own imagination, and introduced several novelties, which seemed to annoy my adversary. Then followed a Russian air with variations, by Lafont, and I finished the concert with my variations on "*le Streghe*." Lafont probably surpassed me in tone, but the applause which followed my efforts convinced me I did not suffer by comparison."

Paganini began his first foreign tour in 1828, arriving in Vienna March 16. His world-renowned triumphs commence here. His first concert there, on March 29, contains the following solo numbers: Concerto No. 2 (in B minor) with the "*Glöckchen*" rondo (a favorite work with the composer),

Grand Military Sonata on the G string, and Larghetto and variations on the finale-rondo of "Cenerentola," all with orchestral accompaniment. His success exceeded everything that had been heard in Vienna, and the Theater Zeitung, a conservative music journal of Vienna, of April 4, says:

"Those who have not heard Paganini can have no idea what he is. To dissect his playing is entirely impossible, and even a nearer acquaintance with his art and virtuosity will leave many riddles unsolved. When one says that Paganini overcomes incomprehensible difficulties so surely and unostentatiously as if playing some easy things; that he revels in double stops of thirds, octaves and tenths, in harmoniques—single and double and low and high—pizzicati in most rapid tempi and staccati of all imaginable description; when one says that his bowing, of the boldest and most energetic kind in fast movements, thrills us to the quick; that in melodies and adagios the violin in his hands sounds as no human voice can sound more beautiful or more touching, and that every singer may learn from his playing—then one has indicated only what Paganini's violin playing is."

We may mention here that the mere appearance of Paganini (he was tall, very lean, pale, sickly-looking, had coal-black eyes, long, black and wild hair, and at the movement of commencing his solo invariably putting his right foot forward, while resting his right elbow almost on his hip) made a deep impression on every audience. After his sixth concert in Vienna (the last one given for charity) he went to Prague. This city proved the only place in Europe where there was a systematical opposition toward him. The rivalry between Vienna and Prague in musical matters was so pronounced that no artist could hope to please both cities.

On March 9, 1831, he gave his first concert in Paris. The enthusiasm, the delirium of the Vienna audiences reached its climax here, especially after the performance of his fourth concerto in E, which unfortunately is one of his lost compositions. The many violinists who had been heard here, Gaviniès, Viotti, Rode, Kreutzer, Baillot, Lafont, Boucher, etc., seemed to have sunk into oblivion.

Paganini's sojourn in France lasted only two months—England, Scotland and Ireland were visited next. London did not seem to fully appreciate his playing, although his best concert receipts date from his London time. He was under the management of some speculator in the English capital whose moves were most severely criticised. What would those critics say to the turn art in connection with business has taken in our times, when an artist doing his own business is regarded as an impossibility!

After an absence of nearly six years, Paganini returned to Italy, rich in honors and worldly goods, but broken in health. He bought a fine country place near Parmo (Villa Gajona), and here and in Milan and Genoa he alternately lived to the end of his days. From time to time he appeared in con-

certs again, also played in Lyons and Paris, to which latter city he was bound by some foolish financial project which soon collapsed, with a loss to him of fifty thousand francs.

In 1839 his old malady, phthisis of the larynx, became acute. By medical advice he spent the winter in the mild climate of Marseilles. He returned the next spring by sea to Genoa with the firm belief that his health had been restored. Still, not later than October he had to try the climate of Nice, which, instead of affording him help, sealed his fate. His voice became extinct, while the frequent coughing fits almost suffocated him. He was reduced to a skeleton, and death was on his face. An Italian friend, who spent the last hours with him, says: "On the last night of his existence he appeared unusually tranquil. He had slept a little; when he awoke he requested that the curtains of his bed should be drawn, so that he could contemplate the moon, which at its full was advancing calmly in the immensity of the heavens. Stretching forth his hands toward his enchanted violin—to the faithful companion of his travels, to the magician which had robbed care of its stings—he sent to heaven, with its last sounds, the last sigh of a life which had been all melody."

The great man died on May 27, 1840. His remains were not allowed interment by the Bishop of Nice, Monsignor Antonio Galvano, because Paganini had died without receiving the last rites of the church. The greatness of the genius was as nothing compared to the mere belief of the man. The friends of Paganini, in their efforts to have the bishop reconsider his decision, succeeded after five years of controversy, when the remains were finally brought to the Villa Gajona and interred in the village church.

The bulk of Paganini's fortune, about two million francs, as also the precious collection of instruments (with the exception of his favorite Guarnerius, bequeathed to the Genoa museum) went to his son, Baron Achille Paganini.

That Paganini had not a few enemies (mostly professional) is a lot shared by all men of distinction and greatness. He was accused of dissipation, measureless jealousy, murder, greed, avarice and charlatanism in his art. If he had been a compilation of all these vices, how is it possible that the world should have idolized him for forty years and longer, all the time knowing of his worthlessness as a man, and of his humbug as a virtuoso? The numerous concerts for charity he gave show us his nobler impulses.

Lack of almost any kind of education, the severe treatment by a tyrannical father, early triumphs on the concert stage, and the accompanying homage may to a great extent account for his foolish deeds. His generous gift of twenty thousand francs to the young composer Berlioz, whose music fascinated Paganini, has found skeptical critics, among whom Ferd. Hiller distinguished himself in explaining that Paganini had simply lent his name

to the transaction and then shamefully posed as real donator. But Hiller was an influential member of that conservative faction which glorified the classical period of music at the expense of everything else that deviated from that path, and so he presumably only saw in Paganini a charlatan virtuoso, because he never had played Bach's works, or the Beethoven concerto. Many years ago I had a conversation with Joachim and Vieuxtemps regarding Paganini's merits as virtuoso. The one, an intimate friend to F. Hiller, and having never heard Paganini, gave a very depreciative opinion; while the other, who had heard Paganini a number of times, spoke of him as "the greatest of us all."

Paganini loved his mother and his child dearly, showed a friendly and kind disposition toward people whom he liked, bothered nobody with his self-praise and self-glorification, spoke with warmth and kindness of rival violinists, and was in rapture when he heard good opera music, or when he could play a Beethoven quartette.

His compositions are full of originality, particularly the two concertos. Great, and master works in every sense, are the "24 Capriccios" for violin. They are short and concise in form, but possess such a pronounced character, and document a source of such inexhaustible technical possibilities, that all that has been written since on the high-grade technique plan simply pales before this work. Genius is here, pure and simple.

None of Paganini's concert pieces indicate the interpretation they received by the composer. Although not, in a certain sense, allowing us the full benefit, they have opened to us an infinitely great horizon in the mastery of mechanical matters and requirements, which are as indispensable to a modern violinist of talent and ambition as the Wagnerian orchestra is to an ambitious composer.

Paganini's virtuosity will remain the center around which the violin world moves. Great violinists were before him, but none has climbed the height on which Paganini's genius throned.



Franz C. Bornschein

The Early Training of the Analytical and Interpretive Ability, and Studies Adopted to This Line

by Franz C. Bornschein

To the average violin teacher and student the art of interpretation has but vague meaning, and because of the lack of general musical knowledge aside from the requirements of mere violin-playing needed for a perfect understanding thereof, this part of their teaching, or study, is usually neglected. Most students are allowed to regard interpretative ability as some mystical power that will come to them only after having tasted of life's joys and miseries. The public also has erroneously accepted this idea, for the great artist is supposed to infuse his soul into a composition because he has suffered. This perhaps might have some bearing on the emotions of the artist and effect his playing, but physical pain and mental anguish are not the cause of his ability to portray the composer's intentions.

What, then, is the true meaning of interpretation, and what constitutes the power of the artist in this respect?

The true meaning of interpretation in music is the **ability to give forth an expressive version of the composer's ideas**, both from the constructive as well as the poetic and imaginative side, in which there has been instilled some of the player's personality and temperament, always with due reverence and regard, however, for the **real intentions and purport of the composer**. This will require intellectual training and general musical intelligence combined with emotional and temperamental control. If we analyze further what produces this power for the artist, we find that it arises from the following causes:

1. Detailed study of every note considering its **dynamic and rhythmic character** with regard to general and special indications of **tempo and style**.

2. Attention to **nuance, contour** and melodic outline of **motives, themes, sentences and periods**.

3. Selecting the best technical facilities of bowing and fingering for same.

4. Careful analytical thought and long mental preparation as to the proper tonal quality and value of each phrase.

5. Knowledge of the harmonic arrangement and the constructive form of the entire composition with its occurrence of climax.

To all of this is added the emotional temperament of the player.

Inspired by the subtleties and the poetical idea of the composer's thoughts, the player lets his imagination soar into the realms of tone and becomes the medium of reproduction, expressing beautiful melody, enthralling the listener and holding the hearer spellbound. This is the real interpretative ability of a true artist, and it will be seen that **mentality** and **understanding** combined with **art spirit** produce this power—not suffering.

While we know that our pupils are not all destined to become great players, and that the road to these ambitious heights is long and wearisome, it will be well to cultivate ideals early in the course of instruction. Create enthusiasm, even in the feeblest efforts of the beginner, and add joy to the work from the very start. Convince the student of the nobleness of music and clothe the drudgery of acquiring technical equipment with a poetic mantle, by appealing to the imaginative and fanciful side of the art from the earliest stages of study. Remember that through this there will arise love for the work, and a good sense of musical appreciation develop.

The main purpose of music which is the power of melody to voice endless expression of mood and emotion is sadly overlooked by many teachers of the violin. Some will center their attention for a long period of time on the technic of the left hand alone, others require perfect discipline in rhythm and control of the right arm—perhaps even insist upon mastering the 4,000 bowings of Sevcik (**horrors!**) before any attempt at interpretation is begun. While the above thoroughness will produce technic along certain lines, the effects thereof will be psychologically disastrous on the pupil. Let the American violin teacher consider it his mission with the coming generation and aid in furthering the cause of music in this country by instilling into each pupil, first of all, more art spirit, more reverence for the beauty of music, and seek to develop better discrimination and establish higher appreciation of the intentions of the composer, along with the purely mechanical and technical part of the study.

The student should not be required to spend years in battling with the attaining of technic alone, but as soon as some little knowledge of elementary bowing and fingering is secured the interpretative ability of the pupil should be cultivated. To help gain the emotional command, both mental and physical, needed for this training, it is best to begin while the student's problems are less involved musically. As the beginner is grappling with the mysteries of bowing and learning the difference of legato, staccato, martelato, etc., it will be advisable to teach their usage and show their value from an interpretative side, by immediate appreciation, not alone with the old-fashioned mechanical

exercise in which only one kind of stroke and rhythm occurs throughout, but by **real melodies**.

Here the pupil will learn phrase building and be helped in gaining analytical knowledge from the beginning. These melodies should not be long, in fact to be properly understood quite short, but of a distinctly musical nature. The pupil should be taught the meaning of **tempo** indications, the significance of all dynamic characters and marks of expression used therein be explained, and the enforcement of the use of same insisted upon. Imaginative pictures may be verbally drawn to help produce the characteristic qualities of tone required. Telling a little story to help illustrate a rhythm will do more to assist the pupil in getting results than hours of dry mechanical grinding over the subject.

The teacher should ascertain whether the beginner has normal color sense, and if so, valuable aid can be given in developing tonal power and quality by suggesting the different shades of the spectrum. Often the mere mentioning of a color, say for example crimson, yellow, violet, blue, will not only have the effect of producing quality of tone, but be the means of giving the proper atmosphere and mood to the playing of an entire phrase or composition. By drawing similes, using well-known lines from some poem to show how the building of verse and the construction of melody are somewhat alike, the pupil will readily understand form and balance in music. It will be easy to show this by using a simple four-lined verse, each line with its rhyme corresponding to the four phrases, with their half and closing cadence, of the sixteen measure sentence.

This illustration can be carried still further, using more or longer verses to explain larger forms. The **poetic idea and real intent of the music**, while sometimes adequately indicated by title or tempo suggestion, should be further impressed on the pupil by vivid descriptions. Thus, for example, the true spirit of a Berceuse will be instilled into the reading thereof if a word painting is drawn, depicting the careworn but sympathetic mother as she fondles her little one, crooning to it and rocking the old trundle cradle gently to and fro at the open fireplace, thinking while the child softly slumbers of the glory of the life that is before it. While the pupil's sentiment must be appealed to and the romantic qualities of thought nourished, great care should be taken by the teacher not to allow over expression or mawkishness. The beginner should be taught the **proper use of vibrato** and the manner of producing same correctly, and not allowed to pick up this knowledge alone, guided simply by instinct and temperament. Many otherwise meritorious interpretations have been ruined by faulty vibrato. Illus-

trate how it differs, both in production and application, in a slow cantalene phrase and faster rhythmic melody. Show how it is needed on long sustained tones and not on rapidly moving passage work. Constantly warn against its abuse and wrong application, for it is just as harmful to the violinist's tone quality and style, as the excessive tremolo is to the voice of the singer. The effectiveness of portamento, when properly executed, adds much beauty to tone production. It should, however, be most discreetly used so as not to become objectionable.

Be always on guard that the pupil does not overdo same, for **too much portamento** soon tires the listener and spoils interpretation. It will now be seen that early training and development of the analytical and interpretative ability is of greatest importance, for through this, the pupil will be better able to recognize the beauty of melody and appreciate the real joy of music.

It will spur on greater efforts for work because of added interest, and excellent results will follow both for pupil and teacher.

There are many splendid studies adapted to this line, in fact violin literature is stored with a wealth of melodic gems, and each teacher should have his special favorites to use with different pupils. The following material has been found to be useful with the average pupil:

Kelley, 50 Graded Melodies. Volume I (for violin and piano).

Beazley, 18 Original Melodies (for violin and piano).

Tours, 30 Original Melodies (for violin and piano).

Kayser, Opus 44, I, II, Exercises.

Mazas, Opus 36, I, II, Special Exercises.

Kelly, Volume I

This list is not to be regarded as a complete course of instruction along this line, but only to suggest the kind of material that will serve the purpose. If the beginner is quite young it perhaps might be advisable to use the Graded Pieces edited by Kelley, Vol. I, for preliminary study. These pieces employ the simplest means, and yet are of musical interest. With slight exceptions, the grading can be followed. The order in which they should be taken will, however, depend upon the pupil. While this volume contains folksongs and patriotic airs, the teacher should avoid assigning these as interpretative studies, because the pupil has been unconsciously affected by traditional absurdities that exist regarding their musical rendition. If the pupil is not a child, or has mental control and some little musical grasp, the work along this line can begin at once with the melodies by Beazley. These have attractive titles, excepting the Valsette, No. 3, which is misnamed, not

having the character as indicated. The musical construction is plain and easily analyzed, and the poetic idea and spirit of each can readily be conveyed by the student. Great command and broader understanding will be required before the 'Tours' Melodies can be studied.

As these pieces advance in musical worth, being well conceived and beautifully harmonized, they will need special attention and regard for interpretation. At this stage of development, and for some time to come, the pupil still needs the stimulus afforded by well-selected titles, to give some idea as to the meaning of the composition.

It will, therefore, be found useful to create names and invent stories to fit these melodies.

Arouse the pupil's imagination through poetic suggestions and results will be evident. The following names will give an idea of the proper spirit and mood of some of these melodies, the meaning of others being self-evident:

1. Going to Church. 2. At the Service. 3. Coming from Church. 4. The Fair Princess. 5. Christmas Cheer. 6. On the Lake. 7. Dance on the Village Green. 8. The Sportive Brownies. 9. In the Meadow. 11. Pixie's Frolic. 13. Fable. 15. A Sailor's Story. 17. Sleeping Beauty. 19. Moonbeams. 20. Nymphs at Play. 21. The Gay Serenader. 22. Tarantelle. 23. Festival Spirit. 24. The Piper. 26. Legend. 27. The Cricket and the Grasshopper. 29. The Mournful Gondolier. 30. Graduation.

Piano accompaniments should, of course, be played by the teacher, giving the pupil **support harmonically**, thereby aiding in establishing the musical intent. If same do not exist in printed form, they should be improvised, or at least suitable rhythmic background given, preferably on the piano, as this allows students to hear their own efforts and correct imperfections quicker than when an obligato violin part is played.

Many of these studies will bear equally picturesque description and suggestion, which will allure the imagination and engage the interest of even the most phlegmatic or prosaic pupil.

It will, therefore, be of greatest advantage and benefit for both teacher and student to devote thought and attention to the æsthetic side of their art, and not neglect this most important training, which has the power of transforming mere notes into art shapes, breathing into them the life and spirit that produce the soulful purpose of music.

Kayser, Opus 44.

Kayser, Opus 44, contains splendid material. These exercises, being short, melodic sketches, will be found exceedingly useful and

interesting. Musical content and purport here too will become clearer to the pupil if illustrated through little stories. For example, No. 2 could be called "The Miller and the Mouse." The first section (sixteenth notes), representing the clatter of the mill wheel, as the old miller is laboriously grinding his corn, thinking greedily of the few grains that the little mouse is nibbling in the corner. The miller stops grinding and stealthily gives chase to the mouse, whose anxious pips are heard (accentuated quarter notes in second part), and striking in vain at the little offender (sporzato eighth notes), gives up the chase and resumes grinding. Other appropriate names to be suggested are: No. 4. Country Dance. 5. The Rocking Horse. 6. Rustic Procession. 7. Galloping Steed. 8. The Organ. 9. The Winding Stream. 10. The Chirping Sparrow. 11. The Dirge of the Gnomes. 12. The Beetle. 13. The Highwaymen and the Hunters. 14. Old Kitty Malone. 15 and 16, combined. The Surf. 17 and 18. "Soldiers Bold." 19. The Wren. 20. Stately Minnet. 21. The Canny Scotchman. 22. The Witty Irishman. 23. The Sneezing Bandit. 24 and 25. The Prancing Pony.

Mazas, Opus 36, No. 2

Perhaps the most important studies along this line are those of Mazas, Opus 36, I, II. These are universally used, and also sadly misused, as they are usually taken much too early in the course of instruction. It need hardly be mentioned that they are not graded according to their order. The teacher and pupil who sees in them only the notes as offering technical problems for the bow and fingers is indeed taking a one-sided view.

Being truly violinistic in style, and containing much of melodic interest and rhythmic value, they are especially adapted for and will thoroughly arouse and stimulate interpretation. Mental suggestion (by illustration and description), as previously outlined, can be advantageously used. The technical requirements of bowing will be gained much quicker, and a more effective musical rendition secured, for instance, if the following story is told to illustrate exercise No. 2:

"The Roman emperor has declared a fete day, and will publicly honor and review some of his favorite subjects. The populace is all astir with the spirit of the ceremony. The procession of stalwart gladiators has formed, and they stride nobly forth to the arena. (This is represented by the accented quarter notes, taken with full stroke of the bow, measure 1—7, 9—15.) Occasionally one proudly readjusts his toga, letting it float lightly in the air and fall in graceful folds about his strong frame. (Measure 8 and 16.) They are followed by a body of heroic women, who endeavor to be quite Amazonian (17—18,

20—21, **Portamento stroke**), but the charm of their feminine beauty is not fully concealed. (19—22.) Now a number of youths and boys are passing, alert, but almost impish in importance. (Meas. 23—26, **martelato**.) Here again are some gladiators, still more dignified in bearing (meas. 27—32), perhaps even displaying a trace of emotion for what is about to transpire (meas. 33—34). Small boys are jostling each other with impatience and suspense (meas. 35—40), eagerly awaiting the august announcement and the award of honors by the emperor, while lithesome maidens gracefully scatter flowers (meas. 41—49). The fortunate winners advancing with glowing pride to receive recognition for their valor (meas. 50—53), as the populace is wildly exclaiming its admiration (meas. 51—52). Happy children skip gleefully about (meas. 53—54), and young boys shout their approval lustily (meas. 55—58). The joyous maidens continue to shower fragrant blossoms upon the heroes (meas. 59—62), and a mighty cheer for the emperor arises (meas. 63—64), the populace thus giving thanks for the ceremony."



Otto Meyer

General Principles of Interpretation

by Otto Meyer

VIOLIN pupils are often bewildered upon hearing a composition played by several great artists to find that the interpretations differ not only from each other but from that which their teacher has taught them. The question then naturally suggests itself which interpretation was right, or is it possible that all these interpretations, although different, can be right. There are certain general principles underlying interpretation which it is most necessary for all violinists and musicians to grasp. By grasping these principles we will find that the teacher commanding us to play here, loud, and here, soft; this in strict tempo and that more freely, has a reason, and if we understand that reason we will find it much easier to follow the suggestions. These general principles also have great value for the following reasons:

The pupil will not be able to have the musical guidance of his teacher for all of the pieces that he learns. There comes a time when he must think for himself, and it is then that the difference is shown between the pupil who obeyed blindly his teacher's commands and the one who has learned to think for himself. Also, if we would intelligently criticize others, we must learn to understand whether an interpretation is legitimate or whether it breaks the rules of good art. What are the requirements for good interpretation?

First of all we need technic in every sense of the word. By technic I do not mean merely command of the fingers, but also control of the bow and knowledge of the possibilities of tone which the violin furnishes. Have you ever noticed what different qualities of tone one gets by playing near the bridge or over the fingerboard, and at different speeds? If not, you are not studying intelligently the technic of the bow.

The first important point in correct interpretation is to study the life and environment of the composer. For example, in studying the life of Bach, we would find that he reveled in fugues and dance forms, both of which suggest to the mind a relatively strict tempo. If we should study something of Chopin, we would read concerning him of his dreamy nature, love of the gentler moods and that he was the composer who first introduced the **rubato**, which term translated means playing without strict regard to the value of the notes a small figure generally composed of grace notes. A study of the composer's life will give us a general idea of whether the composition should be played in strict tempo and with only large shadings, or with more or less freedom of tempo and delicate shadings of tone.

As a general rule, you will find that the old composers are to be interpreted in rather strict time and with a very dignified style, and that the

compositions of the later, or so-called romantic composers, permit of more freedom and more individuality of interpretation.

Having grasped the way of thinking of our composer we must now look at our specific selection. We must investigate carefully the meaning of the title. For example, if it is a **gavotte**, a **siciliano** or a **minuet**, we must look up the meaning of the word, find in what period of history such a dance was used and the character of the people who danced it. The minuet, for example, should suggest to our minds courtiers in satin clothing, dancing with stately tread, etc. We must know the meaning of every musical term used by the composer during the composition. For example, we often find in violin compositions the words "Sur le touche." These are French words which mean "over the finger board." In other words, by playing with the bow well forward slightly over the finger board, we get a peculiarly soft and flute-like tone. Such expressions are myriad and must be looked up before we commence to really study a composition.

Now, having a good general idea, first of the composer's natural bent, and secondly of the specific form he has used and his directions as to playing, we are ready to evolve an interpretation of our own. I find that all arts are governed by the same general rules. A painter will tell you those pictures which are best have certain points, seldom exceeding three in number, upon which attention is concentrated. Other things are subordinated to these climaxes; and the picture which has too many main points or climaxes is fussy and distracting to the eye. This is an important point for interpretation. Let us play through a composition and see what points seem to suggest themselves naturally as climaxes. An amateur violinist is too apt instead of thinking in large phrases to try to average at least one climax to each measure. A famous rule of music is when we wish to make a crescendo to commence very softly. And this applies to climaxes. One of Ysaye's great ideas is to play certain passages absolutely even, without tremulo or expression, and without becoming louder or softer. After such a phrase, the climax has a tremendous effect upon the hearer.

The pupil who has reached an interpretation in keeping with the character of the composer and the title of the piece, who has thought out his climaxes and tone shadings intelligently cannot go far wrong in his interpretation. Let us instead of playing blindly through a piece many times and trusting to inspiration for the interpretation, do a little thinking and reading; and the result cannot help but be a more musicianly **interpretation**.

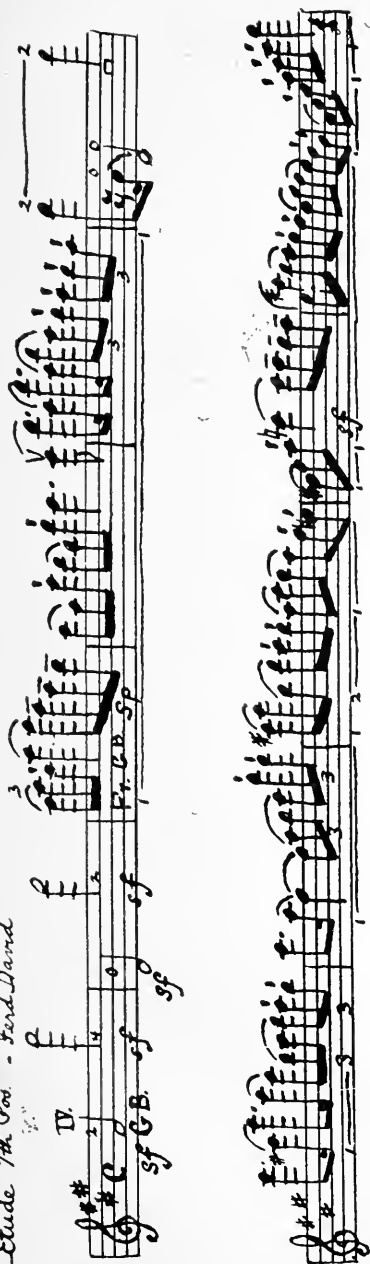
A Study in the Seventh Position—Ferdinand David

By Mayer Wetherill

THIS etude and many similar ones in the different positions were written by David to see whether the pupil after practicing the scales in its many forms, and in thirds, octaves and so on, was really acquainted with the positions, or was only playing them parrot fashion.

This etude requires no interpretation from me, as it is well marked, and I advise young violinists to look all the Davidian exercises up. Keep down as many fingers as possible so as to hold the position. Notes out of the seventh position must be stretched for. I would like to say just here that David was one of the best, if not the very best, teacher of his day. Whether a pupil is talented or not, thoughtful study in his school will start him on the high road to virtuosity.

Etude 7th Pos. - Ferd. David





Heinrich Hoefel

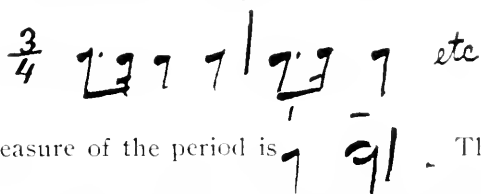
Wieniawski's Kajawiak

by Heinrich Hoevel

Many a violinist and teacher will wrinkle his nose at the selection "Kujawiak." Is a piece played to death to be pulled out of its grave again?

Of the modern violinists two of the most brilliant, Wieniawski and Sarasate have given us dances of their countries as solo violin pieces. Both have expressed their national spirit to a noticeable degree, but in treatment they are entirely different. Sarasate, the elegant, stands before us all dressed up to dance. He is the solo dancer ready to do any "stunt" for us even to the tip-toe act of the Balletuse. Who can ever forget the elegance, cleanness and gracefulness with which he played these dances, never marred by any difficulties which might present themselves.

Wieniawski's Kujawiak in its nature is a folk-dance partly realistic, partly idealised; a Mazurka, as he calls it himself, with all the ear marks of its characteristics. No matter how beautiful in melody, how rich in harmony or how artful in construction a dance might be the **rhythm** is its element. Without it or even deficient in it all art can not produce the animation with which a few measures of good rhythm will inspire us. The Mazurka rhythm is $\frac{3}{4}$ —————?



and the end measure of the period is $\frac{1}{2}$ $\frac{1}{2}$. The motives generally extend over the second beat and the new one begins on the 3rd. Besides the rhythm of the first beat there is a decided rhythm on the 3rd except in the eighth measure when it occurs on the second.

In form and use of **tonality** Kujawiak is unusual. Here it is in full: Introduction, 16 measures; 1. Period, 8 measures; 2. Period, 8 measures; 3. Period, 8 measures. All except the introduction is then repeated with slight variation.

In tonality the introduction is in A minor, first Period in C major; second Period in A minor ending in the dominant key; third Period in A minor. It is here not the lack of knowledge or ability which has given us this dance pure and simple; the inspired musician was led by his fine musical instinct to give us a picture of the folk dance as it originated among them without the trimmings of art.

To come now to the **interpretation** proper, not much need to be said. The first four measures of the introduction have to be played with good rhythm so the Mazurka is at once recognized. This is the call to dance. The next phrase which is played twice on the piano and twice on the violin, is the invitation to dance. Then the grace note E flat plunges us at once into the full swing of the Mazurka. It is difficult to resist entering into the spirit of it now. Everything is there—and so **plain**.

With the first period ends the real dance part. The next two Periods are full of little **episodes** which the dance so easily offers,—the coquetry; the show-off gracefulness; the hidden love affairs; these all leave great opportunities to the interpreter.

As I have said before the dance depends on its rhythm. It is therefore necessary that the player assure himself of the importance of it, especially in the part which I designated as the dance. To be successful from a violinistic standpoint it is necessary to strike a good **chord** and to be able to play bell-like **harmonics**.

Tonal and Breath Effects on the Violin

by Arturo Tibaldi

PERHAPS the greatest and most beautiful effect obtainable in violin playing is the ability to produce a certain sustained singing tone of a quality distinct in itself, while at the same time it combines all the vitality and depth of personality which is to be found in the notes of a natural human voice. To acquire this, it is of equal importance to the violinist—likewise the vocalist—that he should learn how **to breathe**. As a singer does with his lungs, so must the instrumentalist do with his bow; and this fact is too often overlooked and neglected by players. Consequently many a cantabile phrase is apt to suffer considerably, and the effect produced is one of breathlessness and exhaustion, rather than that of tranquillity and repose.

A violinist can learn much and gain many beautiful ideas by listening attentively to the methods of some of the “bel canto” singers whom he may chance to hear—these, however, are far too scarce nowadays! But I quote for an example a charming effect frequently made use of by the late August Wilhelmj—apart from whom I can think of no other artist of the present day who exactly manages to reproduce it in the identical manner I wish to de-

scribe. I allude to "portamento" in the tone. He would apply this in a simple passage which otherwise would sound colorless and perhaps pass unnoticed. For instance, in the following bar of Beethoven's Romance in G:



He would play it sliding gently and very slightly up to the last A in the bar with the fourth finger and with no "vibrato" at all. Although this is in itself a seemingly unimportant detail,

when done with the quiet restraint and dignity such as were always his the tone acquired a certain "timbre" of sweetness and sadness vaguely suggesting a faint sigh of resignation. And this effect can be applied in several instances—although in moderation—with excellent results.

Now, those who have had the good fortune to hear Mme. Patti may recall her singing of Mozart's "Voi che sapete"—in which a phrase occurs not unlike the one just mentioned. She made use of exactly that same effect in identically a similar fashion. Those who have not heard her can still do so on the gramophone from an excellent record she has made of this same Aria, and in which the comparison I have drawn is distinctly noticeable. Should the violinist have some knowledge of singing, it will help him considerably. In studying an adagio, how much can be learned—not only by playing it, but also by attempting to sing it! The necessity of taking the breath then becomes apparent and essential; thereby it can also be understood and realized with infinitely greater facility how important the proper division of the phrases becomes. It is as painful to listen to a violinist who is "out of breath," as it is to a singer; by this is meant that it lends distinct charm to a player should he occasionally make the change in the bowing **felt**. This considerably relieves a certain feeling of exhaustion otherwise felt by the listener, and is sufficient substitute for breathing were the composition sung instead of played. Care should be taken, however, not to exaggerate this, lest the continuity of the music becomes affected, and it sounds spasmodic.

Finally, I might mention that the difficulties of octave playing can be largely overcome by using little pressure with the fingers on the strings. In doing this the left hand is allowed greater liberty, and intonation is invariably surer. In every case it is as well to remember that "effects," so far as they go, must seem to come by themselves, and not give the impression of being studied or produced with effort; directly a listener is made to feel conscious of labor on the part of the performer, or becomes aware of the striving to create effect—then the artist will immediately lose all magnetism, and his playing will sound stilted and uninspired, besides being entirely lacking in personality.



Herbert Butler

Tartini's G Minor Sonata

By Herbert Butler

The Devil's Trill Sonata is perhaps the most famous work of Tartini, but so difficult that it can only be played by the finished artist. This G minor Sonata is the most popular work Tartini wrote and I select it for analysis because technically it is within the grasp of violinists of average ability. The Peters Edition is referred to in the following paragraphs:

The First Movement

The opening phrase must be announced **forte**, (but mark well that a Tartini or Corelli forte does not imply the powerful Vieuxtemps forte) a full singing tone using all of the bow.

Let there be a touch of vibrato on the second note of the opening phrase, and grade the vibrato otherwise as it does much to help the effects in tone color. Great care should be taken in regard to the use of the vibrato. It is one of the most abused and at the same time one of the most beautiful effects in violin playing. To keep up a continual trembling of the tone from the beginning to the end of a piece is poor taste. This is a fault of which the majority of violinists of the present day are guilty. Use the vibrato with discretion in melodic phrases, but seldom or never in technical phrases; and above all, let scale passages be entirely free from any fluctuation of the tone as it merely serves to blur the clearness and intonation of the passage, and at the same time impedes the ease of execution.

In the first movement the eighths are to be counted, but it must not drag. Great care should be taken that, in the last half of the second measure, three to a count, and two to a count be evenly played. See the illustration.

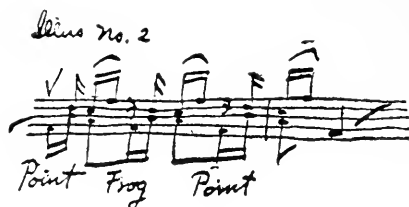


I have already stated that the first phrase must be announced **forte**, using the full bow. The answering phrase in the third measure is to be played **pianissimo**, using as much bow, and in the same character of the first phrase.

From the fifth to the seventh measures two new phrases appear; the second a third lower than the first, and on different strings, which gives a sufficient contrast.

In the seventh measure we have the melodic line ascending and descending, finishing at the tenth measure. Begin **piano** and let the tone increase to **forte**, and diminish to **piano**.

In the tenth measure we have the introductory phrase in another key (**piano dolce**), and in the following measure the answering phrase in the key of F (**mezzo forte**).

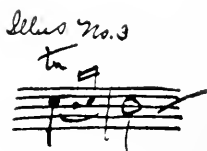


Here we find a rhythmic phrase, a nice contrast to the singing character of the movement. Let these measures be played a trifle faster; it is a pretty little spirit of gaiety, but must return immediately to the original tempo. Observe the marks **point** and **frog**, using the full bow; and great care should be taken that the tone is of equal power at the point and frog.

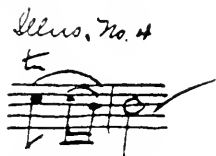
In the nineteenth and twentieth measures are two phrases exactly alike. Play the first **forte** on the A string with vibrato, and the answering phrase **pianissimo** on the D string without vibrato, using the full stroke of the bow for both.

In the twenty-fourth measure use the full bow for each triplet. The second triplet marked staccato, should be marked with a dash under the note instead of a dot. This stroke is difficult to execute. The bow does not leave the string; it must skip, and must be played with as supple a wrist as possible.

And now in regard to the trills. A trill in an **Allegro** is not the same as a trill in an **Andante** or **Adagio**. An impetuous Paganini trill, for instance, would be entirely out of the character of this movement. The last note of all turns closing a trill should be omitted. Trills finishing a phrase, as in the ninth measure, should be played like the Bach trills: i. e., the first half of the note is trilled, and the second half is not. For instance, the trill comes on the seventh and eighth counts of the measure. The trill is played on the seventh count, but not on the eighth. The trills in the present editions are written in the following manner:



Omit the last note of the turn, and we have the trill as it should be played.



The one exception to this is the fourth measure where the melodic note ascends. I find in the old editions of the classical composers, if they wanted a turn to a trill, they **wrote it out**. See the first measure of the seventh line. Here Tartini has **written the turn**.

It is advisable to omit the repetition of the first movement, as the complete movement with the repetition is too long.

Second Movement, "Presto non troppo"

The first question is, What is the character of this movement? Anger Tartini got furious. Keep a supple wrist, bow on strings. Give a very strong accent on the **mordente** in the second, third and fourth measures. There are very few moments when the fury quiets down, and these are clearly marked. Practice first with broad bow, slowly and **piano** all through, a monotone, to place the fingers. Later begin to place the **forte** and **mezzo-forte** marks with necessary accents. This movement is by no means easy to play.

Third Movement, "Largo"

The common mistake of most violinists is to carry over the **agitato** of the Presto, to the Largo. The player should calm the listener. It is advisable to play the first two movements without interruption, then pause, tune your violin, and finish the Largo and the last movement.

A word about the first chord of the Largo. Do not play it with a jerk. Be sure to place the bow on the two lower notes. Let the **G** and **D** sound together, the **B** and **G** follow. By placing the bow in this manner the player does not have so far to turn the bow, and it avoids the disagreeable jerk that comes from starting with only the first note of the chord. First practice the chord slowly, with relaxed wrist, full bow, and very softly; then increase the volume with a faster sweep of the bow, and you will obtain a beautiful, singing, **fortissimo** chord, with as loose a wrist as you use for **piano**.

At the fifth and twenty-second measures appear corresponding phrases. Play the first **expressivo** and **piano**, the second **forte** and **intense**.

Fourth Movement

The character of this movement can only be described by the word "non-chalant," with a great deal of finesse. At the seventh and eighth measures the bow leaves the strings; but do not use a sharp staccato; and mark here the two notes slurred and no dots over them.

Both parts of this movement can be repeated.



Frederick Grover

En Bateau—Claude Achille Debussy

by Frederick Grover

Originally this little gem was "formed" for orchestra, and is part of a suite. Its formation was found to be so perfect, its coloring so full of diamond-like beauty, that a French violinist recut the gem and arranged it for violin with piano accompaniment. Its lyric beauty and general harmonic construction place it in a class by itself.

En Bateau is a French work, by a French composer, and let me add a French revolutionist in music. From his first song, which appeared in 1880, up to the present time, this man and his music have seemed an enigma. Though born in 1862 and surrounded in the Conservatory of Paris by ardent disciples of modern music, yet today his musical utterances are scarcely understood.

En Bateau freely translated would mean "in the little boat," "a boat song," a "Barcarolle"; and yet it is not the small surf boat, nor does the "sea" form the water setting. The scene seems to be in miniature form, in small cameo-like construction. "A little Swiss lake," you suggest. Perhaps as we proceed we find something even more beautiful than a little Swiss lake and its lovers and boats.

The piece starts in 6/8 time, in the Key of G major, but has an underlying relative minor interrupting constantly, and the opening theme for violin, when played in the way that seems to place our interpretation at once in the real atmosphere, is not played on the E string, for that would be too harsh. The softness of the A string is better for the delicacy of this theme. If the violinist will take this movement on the A string, when high G is wanted the fourth finger can be extended on the E string, and will be reached easily and without any slide, or bad effect upon the scenery.



The exact rhythm of the rippling water is supplied by the piano accompaniment.

I suggest fingering for the following passage:



Be sure of the gradual ritard at the end of this movement, marked "Un peu retenu."

There are two bars for the piano alone in imitation of the rippling water, then the violin takes up the rippling movement in this fashion:

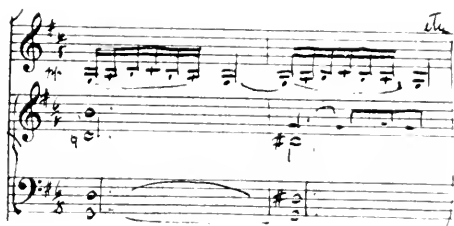


gradually diminishing an octave higher, slightly retarding as it goes upward to the same theme in the Key of G major, with which the piece begins. The piano this time uses a different figure than at first, with the following as its style, making a beautiful effect:



In *En Bateau* the bowing is important; there are two principal points—the many-tinted shaded tones and the sustained bowing. You must paint your picture with a brush—the bow is your brush, but fortunately the demands are more simple than complex as far as the bowing is concerned, and ought to give no trouble whatever. For preparatory practice I would suggest the simple drawing of the bow slowly, *à la Viotti*, viz: for its full length above the strings, but not touching them; then on the open strings slowly without fingering; then playing through the entire piece on the open strings, imagining the fingering.

The rippling motion for the violin with the original theme played this time by the piano follows, and this leads to a beautiful passage in thirds for the piano, making a little duet for violin and piano intertwining and uniting in the following:



Spring Song—Mendelssohn

by E. Bruce Knowlton

The general principles applied to the spoken language can be applied to the tone language—music. The spoken language is divided up into sentences, each beginning with a capital and ending with a period. Music is divided into sentences called phrases, designated on the printed page with a curved line. Some sentences are long, others short and have but one or two words. Some phrases have many notes, covering several measures; others have but one or two notes. Every sentence has a subject, or a principal word, which we accent; some have several important and, therefore, emphasized words. Every phrase has its climax, its important note or notes, which are to be performed louder than the others. Playing without these numerous climaxes of every size of force is as flat, unintelligible and inartistic as to talk in perfect monotone, without letting your voice rise or fall, throughout an entire sentence. The very sense of the subject indicates what word is most important and most emphasized.

Print is laid in lines. The sentences may begin and end with a line, but if it so happens it is a mere accident. A sentence has no connection whatever with a

line, but begins and ends wherever it will, and the emphasis of a word has no connection with its place in a line. That is determined entirely by its place in the sentence. Exactly the same in music. A measure in musical notation is like a line in print, a mere convenience in writing, nothing more. It guides the eye, but the ear never hears a measure bar. You do not accent a note because it occupies a certain place in the measure, but because it stands for the climax in the phrase. The phrase governs accent, not the measure. That is the most important lesson I can give you. Take every bar out of the Ninth Symphony, and will it not sound exactly the same? It would be difficult to play, sing and conduct, but the hearer would never miss them. The only thing I have against many so-called amateur teachers (we are all amateurs, though) is that they insist upon telling their pupils that the first note in $\frac{3}{4}$ time and the first and third in $4/4$ time must be accented.

Mendelssohn's Spring Song melody has been selected, not because it pictures the gentle zephyrs, showers, green grass and foliage, bursting buds and flowers of spring time—that is impossible; it is a mere artistic delicacy. It speaks to the gentler emotion, it forbids a thought of coarseness and commonplace and speaks to the aesthetic in the extreme.

As a general rule, which of course has its exceptions, the last note of every phrase should be played softer, and shorter than indicated. An eighth would become perhaps a sixteenth, followed by a sixteenth rest. It is done thus to tell the ear that here the sentence or phrase closes—as in reading the voice falls at a period, the end of a sentence. The hearer then realizes when the new phrase is to enter. There is something he can grasp and tie to. The continuous, increasing flow of melody without phrases marked and clearly defined tires the listener like the constant rattle of a machine. The phrase therefore closes softly, the next opens clearly with new dynamic force. See illustration. You must use musical judgment. Not all accented notes have the same amount of accent. These little phrases with their little climaxes are only a part of a great central climax, like the foothills are a part of the great high peak of a mountain range. An ascending phrase should **crescendo** and **accelerando** (as a rule); a descending phrase may come down more leisurely, **diminishing** all the way down. **Grandioso** passages generally proceed slowly to give them dignity, regardless of what comes before or after. One finds so many exceptions to every rule in music. Every rule can be proved and disproved, yet the foregoing are principals which can be used to advantage if applied intelligently. If a phrase consists of a short note, then a long one, the longer is, of course, more important, prominent, and has the accent, even if it appears at the end of the phrase which is usually shortened and softened.



So many violinists have a most inexcusable and disagreeable habit of giving the bow a sudden jerk at the end of the phrase, where they expect to reverse its motion, where there should be a soft, short restful note.

Finally, make more color. Color is made largely by soft and loud playing. We are not considering the quality of violin used and manner of bowing. Play loud passages or notes louder—soft passages softer. Make a **crescendo gradual, not suddenly loud; diminuendo gradually softer**. Retards and accelerando should be gradual, not too suddenly.

Remember the violin is under **your** chin—very near your ear—which is not true of the audience; they are far away. They do not hear the slight variations in tone as you do. You are painting a picture to be viewed from a distance, therefore must paint in high colors to give it the desired effect from a distance. Every writer feels his helplessness in attempting to direct interpretation with a pen. But if the foregoing suggestions on phrasing are worked out intelligently, we feel they will be productive of some good.



Ruthyn Turney

Gavotte—Franz Joseph Gossec

By Ruthyn Turney

Knowledge is born of experience—the greater the experience the larger must be the store of knowledge. This is true of all things which make demands upon the mind, but in no particular phase of life's study is it so true as when applied to Music—"The Divine Art." To be a *prima vista* performer on any instrument it requires, above all else, a very active brain—a mathematical brain. But the manner in which you perform a given composition is solely the result of experience. Your "experience" may be assisted by "intuition," and in such event you give or take from a composition largely according to your emotions. If one possesses a great love of Nature, of art, and a true sense of the beauty of all things, it will assist him in the conception of a composition which demands from him artistic interpretation.

Experience, intuition and sentiment all enter into the matter of interpretation. But more than this is necessary and often it is found almost impossible of attainment. One of the most essential things, from our point of view, in the interpretation of a new musical composition, or one we are unfamiliar with, is the history, the "life story," of the person who created the composition—a knowledge of the characteristics of the man.

Possessed of this knowledge you are further assisted in your interpretation of his music should you be able to ascertain the circumstances under which the work was written. Was the composer in distress of any kind? Was he alone and friendless in the world with starvation threatening him? Or was he one of Fortune's favored sons, with every whim gratified? Was he jovial by nature, or the reverse? Was he an optimist or a pessimist? All of these questions that once settled in your mind will assist in enlightening you regarding the composer whose work you would read. As the man was, so must his music be—at least, largely so. The various phases of a man's being pervade his work, in the very nature of things. Once having settled the above questions, proceed to play the set composition as you fancy the composer himself would have played it, or as nearly so as you can. Try to make yourself "feel" that you are "the man" who wrote the work. Be him; let his mood be yours.

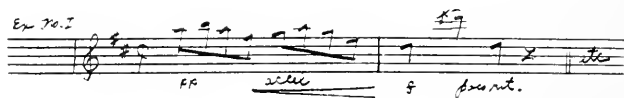
But, as often happens, you know nothing of the man whose work you try to interpret. Here is where "experience" counts. You must be influenced in your rendition largely by the character of the work as you find it; and your feeling, your intuition, your imagination, are all called into play. But through, and above all, remain sane in your interpretation; do not allow your fancy such latitude that a burlesque results, and you drag the composition down to the realm of triviality. In whatever you do in a musical way—be

serious, revere your art. If you cannot do this it were better for you to move aside and give place to somebody who can.

There is another point which is of the greatest importance in the matter of interpretation. We refer to "**dynamics**"—"expression marks." These marks were used by the composer for the express purpose of assisting in the interpretation of his work. If the particular opus in question has passed through many editions, you are moderately certain that they have been edited or "revised" by authority at least supposedly high. At any rate, while you are struggling for a good interpretation of a given piece it is the part of wisdom to give the utmost attention to these markings. When you have reached a point where they are of no value to you, the position you will occupy in the musical world will be so high that the writer of this article will have no suggestion to offer you.

We now proceed with a brief analysis of a little composition in Gavotte form by Frz. Jos. Gossec (1734-1829). It is our belief that this little piece was introduced in the United States a year or two ago by Mischa Elman, the wonderful young Russian violinist. As a composition it is what one might term a "miniature." But properly performed, it is a capital little "conceit," and well worthy a place in a group of light numbers, or served the public as an encore after some more pretentious and heavier composition. This dainty little Gavotte may be called "Frenchy"—it is light in character and yet has a piquancy, a half-seriousness, that commands attention, and it is at no place undignified. The "mood" of it seems to savor a little of a musical "Fairy Tale." It is the personification of a musical "romp" with care ever exercised that no one's sensibilities shall be offended or outraged. Such is the composition as we see it.

Now for the manner of performing. Do not try to play it in a "clock work" tempo—this will never do. Take the first measure (see example No. 1) lightly with the middle of the bow. Use little more than the weight of the bow. Play very **pianissimo** first stroke, and **spiccato**. Gradually accelerate as to tempo, and as each note of the first measure succeeds the other increase the volume of tone and crispness. So much for the first measure; as per following example:



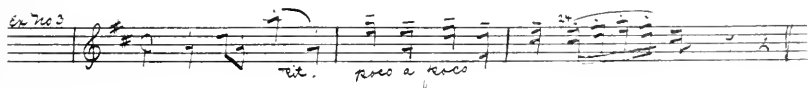
When the second measure is reached it will be found that it should be given a rather **forte** attack. Make just enough ritard on this measure to bring you back to a point where you can artistically begin on the third measure in precisely the same manner you did the first measure. The general

effect of measures one and two is **rubato**. In the interpretation of this Gavotte bear in mind that "**Rubato**" is the "key" to the rendition of the composition. Continue in the manner indicated, through the first strain of eight measures: i. e., pairing the measures 1 and 2, 3 and 4, 5 and 6, 7 and 8. Treat the second strain of eight measures in precisely the same manner in which you did the first eight-measure strain, or theme.

We will now consider the third theme, beginning with the seventh measure. Use a full bow, rather heavy, and try to get an even, broad, **maestoso** effect—a somewhat "clinging" style of bowing. Take measure 17 at a less degree of tempo than the preceding measures. Play slowly and broadly. Make an *accelerando* in measure 18. The effect of the two measures, 17 and 18, is thus illustrated:



The difference in the second measure of the above example and the original edition will be obvious—try this effect and then pass your verdict. Perform measures 19 and 20 in the same styles as measures 17 and 18, but continue the tempo of measure 20 until the latter half of measure 22, when a *ritard* begins and continues through measures 23 and 24, as follows:



It will be noticed that instead of giving a staccato effect in measure 25, as in the original copy, we give just the reverse reading. Try this idea and see if it does not please you. In making your *ritard*, as per above example, do not make it too suddenly. Make it almost imperceptible at the beginning, and gradually increase it.

Begin the next theme (measure 25) at a lively tempo—light and airy—faster than any previous theme or motif. Continue in this style until measure 31, when a slight *ritard* is advisable, as per following:



Measure 33 introduces the same theme which opened the Gavotte.



Winfred R. Colton

Chant Sans Paroles, Op. 2, No. 3. P. Tschaikowsky

by Winfred R. Colton

As a beautiful example of the works of the Russian composer, Tschaikowsky, his Chant sans Paroles serves an admirable purpose. The melody is clear, well defined and of a beautiful singing character. It is also well adapted to the peculiar idioms of the violin. It is a work containing well **contrasted themes** and it invites good **tonal coloring**. The accompaniment is interesting and well suited to the melody. As a solo it is one of the kind that wears well and improves with hearing; and it is a grateful number to play to an audience.

For use in illustrating I have chosen the Phillip Mittell arrangement. As indicated, the melody is to be played in a graceful and singing style and the tempo is allegretto. A little emphasis is to be given the notes of the melody, thus imparting a good rhythm to the movement. The melody should begin with long **smooth strokes of the whole bow**, and without pressure. A clean-cut effect can be given to the group of four sixteenth notes, together with the preceding grace note, by lifting the bow from the strings, at the frog, just before attacking them, and the same effect can be produced in the following measure by lifting the bow a little at the point and **striking the string** as the up bow is begun:



In the third measure the notes may be given more character and rhythm by lifting the bow from the strings and playing each note with a very broad **spiccato** near the frog.



The next group of sixteenth notes, and the eighth notes immediately following, come near the point of the bow and should be played in a clear, clean-cut manner, the eighth notes rather shortly detached, as indicated by the dot **staccato**.



In the sixth measure a little crescendo begins, and a slight **glissando** to A is effective and gives a vocal character to the phrase. The

glissando can be made either with the second finger, as indicated in the printed copy, or with the fourth finger. I prefer the latter, and would then go to the first position for D, at the end of the measure.



The first musical sentence of eight bars is completed in the next measure, and here a **ritard** may be made. The last three eighth notes of this measure introduce the next sentence, which is a repetition of the first, and with it the first **tempo** should be resumed. In the first phrase following this sentence I would recommend the fingering as indicated in the illustration and would again lift the bow at the frog in beginning the sixteenth notes, and then play the eighth notes **staccato** at the point of the bow.



The fingering for the next measure is also indicated:



In the following eight measures I would detach all the quarter and eighth notes, except the last three eighth notes, which lead again into the melody of the first sentence; these may be played as **slurred staccato** notes on the up bow. In these eight measures the preceding observations in regard to lifting the bow at the frog and point before attacking the sixteenth notes, are to be applied.

At the end of this sentence I would suggest the fingering in the illustration as the best mode of expression, and here again a slight ritard may be made:



Next comes a phrase well contrasted with what has come before, and it should be sung sonorously and very broadly upon the G string:



This is repeated in the accompaniment, and then the violin begins softly again, with long swift strokes of the bow, which bring the sixteenth notes, coming at the end of the next three measures, directly at the frog, where they are played with short, crisp strokes, with a loose wrist:



The crescendo works up to fortissimo and here each eighth note is vigorously accented. Observe the *diminuendo* which occurs in the next measure. The phrase which has just been played upon the G string is now repeated on the A string in a like manner, with broad, bold strokes of the bow and it is answered with the same phrase that follows the passage on the G string and which has just been explained. The last eight measures present no difficulties as to fingering and are played softly, always using the whole bow in light strokes which best produces a full round tone. For *pianissimo* play over the fingerboard.



Guy Woodard

Bach's First Sonata for Violin Alone

By Guy Woodard

AS THE works of Homer are the most beautiful monument of a certain age, so may it be said that the work of Bach represents a whole musical period.

In analyzing the works of Bach we are amazed to meet such perfection from every point of view. The grandeur and majesty of style, the unheard-of varieties of rhythm, and the strength of his melodic invention are a source of wonder to all musicians.

In the Mass (B minor), the Passion music, and in his Oratorios are found the strongest characteristics of Bach's genius, viz., "religious sentiment," of which it is impossible to conceive a more profound or intense expression.

Sonata No. 1. Violin Alone

(For the following remarks the “Peters Edition” (Hellmesberger) is necessary.)

In regard to the sonata it is well to draw the pupil's attention to two "categories" of double-notes on the violin.

Category I. Any passage in which both notes have the same melodic value requires an equal pressure of the bow on both strings.

Example in 6th concerto by Mozart.



Category II. This consists of double notes requiring more pressure of the bow on the important note.

Example in Leonard's cadence to Beethoven concerto.



The melody being in the upper voice the bow must be heavier on the upper string, and barely touch the lower notes, thus giving a beautiful effect, difficult to produce.

These two points being clear to the pupil, we can refer to certain passages in the Sonata as being in "Category" I or II of bowings for double notes.

First Movement: "Adagio"

In this movement observe closely two difficult points: 1. The "division of time" made complicated by the variety of "notes-values" in each measure. 2. The "melody" must be recognized closely in every measure and made to stand above the flow of polyphony. As soon as the student has learned the notes forming the melody, let him play them alone, without the chords, so that the melody may be well fixed in the mind and continue to stand out clearly when the movement is played as it is written.



Take for example this chord appearing in the second measure, of which Bb is the melodic note. After striking the chord the pressure must be greater on "Bb" than on "G" above, the bow leaving the upper "G" a second before stopping the vibration of the "Bb," thus making the melody prominent.

This movement, if played correctly, is majestic and gives the impression of a superb improvisation. Too much vibrato would at once destroy the profound tranquillity of the "Adagio."

Second Movement: Fuga-Allegro

Like all Fugues this is of a rhythmic character and forms a striking contrast to the Adagio. Likewise the fourth movement is in no way analogous to the third movement.



The Fugue demands energy; the greatest difficulty is to pronounce clearly at all times the theme. For example, in the second and fourth measures of the fourth line the counterpoint on the E string renders the theme on the A string very difficult to play clearly. We have there an example of the second category of double notes; that is, where one must press the bow more on one string than on another.

Bach was an organist, and naturally wrote many compositions first for that instrument. This Fuga for example was first written for organ, and it is advisable for the pupil to think of that fact, for in many passages it will aid him to strive for the organ effect, as nearly as possible, on the violin. The open "D" string throughout the five measures before letter "K" must be relative in effect to the continual sonority an organist could give by holding with his foot the pedal tone "D." The tone can be made to ring continually by avoiding any contact of the fingers against the open D string, and by a full sweep of the bow across the string whether it be piano or forte. A similar passage appears four measures before letter "G," and the tempo, beginning with the first measure of "G," must be exactly the same as the opening measure of the "Fuga," steady and even.

Third Movement: Siciliano

This admirable melody with its extraordinary charm and repose is all the more striking after the rigorous rhythm of the Fugue.

Here, as in the "Adagio," the student must search carefully for the melodic notes, and there are one or two places where a melody does not finish until after another is begun; the execution of these measures is particularly difficult.



Ex. I. Letter N (last half of measure).

Another example can be found in the first half or the second measure of the sixth line.



Both of these examples are of the second category of bowings. The greatest pressure of the bow must fall on the lower notes, which are marked *forte*; the upper ones *piano*.

Fourth Movement: Presto

A common fault is to play the "Presto" too fast, making it impossible to pronounce clearly the harmonic steps, or to mark precisely the contrast of rhythm obtained by different "slurs" or "bowings" very well marked in this edition. Another and more common fault of the pupil is to give the opening measures, which are written in $\frac{3}{8}$ time, with an accent as though they were written thus in $\frac{2}{4}$ time:



giving the impression of two beats in a measure instead of three in a measure. Practice slowly with a metronome three in a measure, and increase the tempo after one week; but never so fast but that every mark can be given distinctly. Otherwise the movement becomes only a cheap "perpetuo moto."

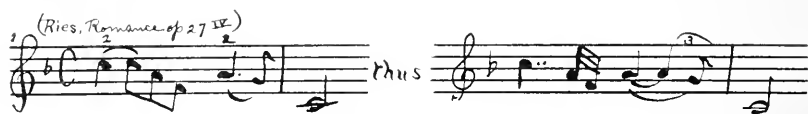
Liberty and License in Interpretation

by Otto K. Schill

INTERPRETATION is probably the most abused term in musical phraseology, since it is made responsible for each and every kind of liberty a musician takes in performing a composition, be he an artist or an amateur. No piece will make an "impression" on an audience, no matter how accurately played, if it is not distinguished by a certain style. Each artist will—intentionally or unintentionally—show individuality in his performance. Where is the law telling him how far to go in his liberties? Where is the boundary which he should not overstep?

Edmund Singer used to say: "Every and any style in the interpretation of music is allowed except the one which bores the listener." He also said: "If a piece of music were to be marked with all the marks necessary for an artistic performance, enough expression marks would be required to almost cover up the notes."

Still, the composer does not always mark his own works adequately or effectively, because he often is not conscious of the **nuances, ritardandos, stringendos, rubatos**, and other deviations which he makes when playing his own pieces; and the interpreter sometimes finds a more effective way, and consequently makes more out of the composition than the composer himself. If he improves a piece in a legitimate way, who will blame him? But many performers overstep the boundary which good taste dictates. Has any artist a right to play:



It is astonishing, too, how much a general audience will endure in the way of **vibrato, portamento** and **glissando**, and how willing some artists are to cater to the popular taste. A well-known virtuoso thus almost drove me out of the concert hall a few years ago by his incessant howling, sliding and excessive tremolo in Raff's Cavatina; and when he paid another professional visit a year or so later, he was requested—hard to believe—to play the Cavatina again.

As a rule, every composition should be performed as nearly as possible in the spirit the composer conceived it. A Bach Sonata, a Spohr Concerto, or a Beethoven Romance should be played in a strictly classical style, not with **rubato** and other liberties in time, such as Vieuxtemps, Wieniawski and Sarasate pieces call for. But, as Bach and other ancient writers did not give expression marks, and few indications of **tempo, ritardando** and the like—and even modern composers give such marks sparingly—it must be left to the performer

to play such pieces as he sees fit, whether his judgment and musical taste is good or not.

No matter how a composition may be phrased, fingered and bowed, what and where expression marks are given, it can never and should never suit every artist. These marks merely express the personal idea of the interpretation of the person who furnishes them, and other players will often disagree with him. Besides, it is as impossible to indicate with accuracy how to interpret a piece as it is to indicate in a poem how to recite it. That must be felt by the interpreter.

Adoration—Borowski

Though personally not in favor of metronomes, I think a composer's own idea of his **tempi**, given in metronome figures is worth more than such words as **andante**, **moderato**, etc., which have no uniform or even approximate meaning. The first (**andante**) movement of the Adoration might be

played $m.m.d = 112-126$

the **allegro agitato** (bars 39 to 58), $m.m.d = 60-72$

with a ritard, from the end of bar 13 to the beginning of bar 15:

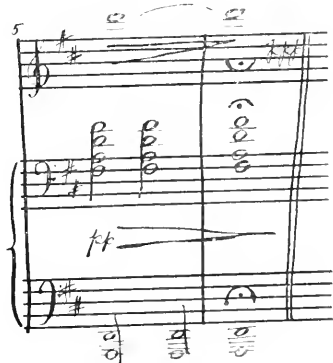


Bar 15 should be played "**a tempo**," bar 16 **ritard**, and bar 17 in **tempo** again, with another **rallentando** in bar 33, and bar 34 "**a tempo**." In the **allegro** movement play **stringendo** from bar 50 or 51 to the third beat of bar 53:



A ritard in bar 53 is certainly desirable, followed by a new **allegro** mark for the piano, at bar 55. Accompanists frequently play bars 55 to 57 too slowly; at bar 57 (not 58 as printed) play **molto rallent**, leading back to the **tempo primo** (bar 39). In this third section the same changes should be observed as in the first, and at the end I always change the last 3 bars, reducing them to two, thus:

(Some violinists may be glad to adopt



this, since these half notes are really very long notes on account of the *ritardando*.)

So much about the tempo and its modifications. The composer marks arpeggios in bars 5 to 8 in the piano part; did he mean to have them continued throughout bars 9-19 and again at the repetitions?

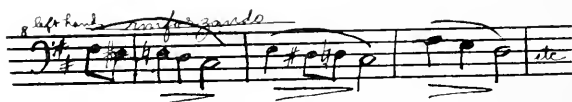


The word **segue** or **simile** would have precluded any possible doubt, but as neither is given, the pianist must use his own judgment. There is a peculiar charm and meaning

in this phrase (bars 29-30), which ought to be emphasized and so



marked; another **motif** in the piano-part should be brought out prominently and might be marked:



and should be continued from bars 42 to 50.

The composition should be played in a broad and dignified manner, with a large full tone, from the beginning of the solo to bar 12:



Begin the second phrases (4th beat of the bar 12) very softly (observing the swell given in the bars 13 to 16, of course) with a great **crescendo** in the 16th bar. In bars 25 and 29 use this fingering:



Bars 26 and 30 should be played entirely on the A string, and I should give the triplet as in bar 26 the preference over the turn of bar 30, and should play both measures exactly alike,

thus:

In bar 38, change the chord to a single F sharp on the G string, which seems to connect the two movements more naturally, especially



change to



if a great crescendo is made in that bar. The *agitato* movement requires a spirited execution, considerable vibrato on the sustained notes, a strict observing of **crescendo** and **diminuendo** marks, the tone greatly increasing in volume from bars 50 to 55, combined with an **accelerando**, which, however, must abate on the last half of bar 53, a *ritard* taking its place, while the tone continues "**forte**" to the end of the phrase. For euphonic reasons I could never withstand the temptation to change bar 47 (*allegro*):



as the A natural is probably a misprint. The phrase which occurs in bars 44, 48 and 50 I invariably play in one stroke, instead of two. Similarly I prefer:



to the given bowing (bars 6 and 7 and 60 and 61):



and the following fingering and phrasing from bar 74 to the end seem to produce a smoother and more tranquil effect than the original one:



Borowski himself marks the 3d section (bar 59) with a triple **forte**; and no violinist can ever draw too much tone at this recurrence of the first theme. Advanced players may even risk playing the first 8 bars in octaves, thereby increasing the desire effect. This, however, is optional and the single notes will be fully satisfying, if played with the requisite enthusiasm, repose and supreme majesty, which should characterize the performance of this noble and favorite piece.





Gaylord Yost

Humoreske—Dvorak

by Gaylord Yost

I KNOW of no modern composition that has become more popular among violinists and music lovers than Dvorak's Humoreske. The name itself is rather misleading, and many think that the composition must be interpreted in a humorous way. Not so. Dvorak never meant it so. He meant it as a "whim" or "humor."

Humoreske was originally written for piano, but has been arranged for violin and piano by Fritz Kreisler, August Wilhelmj and Fabian Rehfeld. The latter is by far the most popular arrangement because of its simplicity. A more artistic arrangement is the one by Kreisler. In the first place, let the reader play Figure I, then Figure II, on the piano, and he will very readily hear that Figure II has the quiet, restful air. The original key is G flat, and Kreisler knew that Dvorak had a reason for writing it in G flat.

The tempo is marked "Poco lento e grazioso," and should not be taken too fast. Many play the first measures "rubato," but this is not in the style of this composition, and is not advisable. It should be played with an even, singing tone, observing the expression marks as much as your own individuality will allow. The first theme should be announced in a quiet, restful way and should be played in an even tempo until measure No. 16, where a slight ritardando is made before the return of the first theme. The second

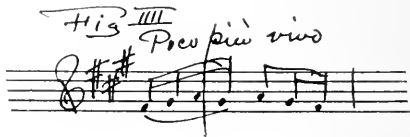
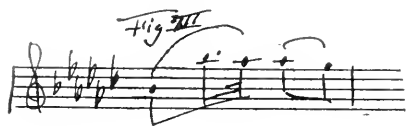
Fig. I.
Poco lento e grazioso
p leggiero

Violin

Piano

Fig. II.
Poco lento e grazioso
p leggiero

theme (Figure III) should be taken a trifle faster than the first theme. From measure No. 16 to the change of key, it must be played as softly as possible. The theme (Figure IV) must be taken in a faster tempo and should be well marked. Kreisler has written "Poco piu vivo" here. A gradual "Crescendo" should be worked up from the change of key to the hold before the return of first theme. This theme should be played again as softly as possible. The second theme is now taken up again in double stops. It ends with a slight "morendo" and "ritardando," bringing the composition to a close.



Legende—Carl Bohm

by Margaret De Long Tearse

The Legende of Carl Bohm rivals that of Henri Wieniawski in popularity. Though written primarily to be played with piano, its accompaniment is more satisfactory on the pipe organ. In the key of C minor, the whole character is that of unrest, struggle, tragedy.

The violin part begins softly, and should be played with the entire bow length, in **singing** style. Let the tone be very even, with a slow **vibrato** on the half and dotted half notes. Though the last two quarter notes in measures nine, thirteen, etc., are detached,



still their separation should be almost imperceptible so as to be in character with the theme.

The phrase beginning softly with measure sixteen



is immediately answered by just a whispered repetition.

Then begins a gradual **crescendo** ending only with the G chord in measure twenty-nine.

The **cantabile** double steps immediately following require again the entire bow length.

In measures thirty-three and thirty-four play the eighth notes first with the upper third and then with the lower third of the bow.



In measure thirty-five continue with whole bow.

Beginning with measure thirty-seven a stronger, fuller tone should be employed making the idea more forceful.

With measure forty-one begins a hurrying crescendo ending with the E flat octave.

There is a respite of two measures only to begin another crescendo, bringing us to the climax of the solo.

In measure forty-nine the bow must move with great rapidity in order to produce a full **resonant tone** without sacrificing the **tempo**. In beginning the climax leave plenty of reserve tone power for the chromatic octaves. It is hard to overdo the accents in measures fifty and fifty-one. They not only give character, but help toward faultless intonation on the chromatic octaves for unconsciously as the bow grips the strings, the first and fourth fingers become set in position for their descent over the four strings to the lowest octave possible on the violin.

Again are the **syncopated** notes used to emphasize the restless hurried action which however subsides, ending in a few wearied sighs, denoted by the triplets. Play these with broad though slightly separated tones and make much of the **retard** at the end.

The piano introduction is repeated as an **interlude** whereupon the violin—now muted—takes up its first **theme** an octave below the original.

Make a change from the third to the second position between the ninety-third and ninety-fourth measures thus:



The sustained C grows more and more diminished ending with the faintest whispers in measure ninety-six.



J. Willard Swihart

Mazurka di Concert—Ovide Musin

by J. Willard Swihart

The above article was referred to Mr. Ovide Musin. He says: "The manuscript you forwarded to me meets with my approval, with one addition. The player should be sure that he is rendering the piece in tune."

To endeavor to say anything new relative to this much-played composition is not the object of this article. But if, however, the following remarks should prove in any way suggestive to students of the violin and young players who have not yet had the advantage of extensive study with capable instructors, they will have served their purpose.

We will omit any discussion of the introduction which is seldom played in public. In the first measure of the Mazurka proper (violin part) lengthen the eighth notes, and use just enough bow on the sixteenths to make them heard, and heard solidly, play each group separate up bow, regaining the bow to the tip for each attack. Second measure—prolong the *b* a trifle thus shortening the value of the following thirty-second notes, which should be taken with abandon; accent the following *C#* as indicated. The third and fourth measures being sequences of the preceding, may receive like treatment. In the fifth measure the rall. and hold should be duly observed, and also the hold in the following measure (separate strokes on the *c#* and *b* preferable I think.)

In measure 7, start each group of six notes with emphasis, and take the whole measure with stringendo effect. The following measures are to be taken in the same speed but observing rall. on last group of sixteenth notes, and bringing bow well to the point.

The movement Presto should be held well to tempo, care being taken not to accelerate in the third measure nor to break the time in the seventh.

The Trio in my opinion should be taken strictly Allegro Vivace as it loses in effect when taken slower. Measure four, 2nd and 3rd beats may be played arco (slurred) when moist fingers prevent its rendition as indicated, in which case start with *b* 2nd space above, and make the run scale-wise to low *g* in thirds. The trio otherwise played pizz. and arco as indicated.

Regarding the Piu mosso, to quote a prominent violin pedagogue—"Make it howl." But I would add, still keep note values in mind, and not allow yourself to be swept off your feet, musically speaking. In the seventh measure I prefer the broken chords ricochet, 3 down and one up for each group, with the following measure taken as marked, but gradually slower and broader. To quote a German phrase, "The last drop goes out of the barrel the slowest."

The remaining portion of the composition being repetition further comment is unnecessary.

As for the Mazurka as a whole it should be played crisply, daintily, and with ease, avoiding exaggeration, giving breadth and dignity where possible and keeping the balance of parts and the spirit of the contrasting sections well in mind.

Note.—I beg to acknowledge my indebtedness to my friend and one-time pupil, Mrs. Florence Queareau, for several quotations, and some phraseology contained in the above.

Gavotte in D—Handel

ORIGINAL TRANSCRIPTION—TECHNICAL AND DESCRIPTIVE ANALYSIS.

by Dr. Johann M. Blose

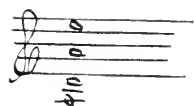
MENTION Handel and the violinist will think of "Largo," that much abused yet sublime tone-poem. The subject of this article is a trifle more difficult of execution (physical mechanism), but not nearly so difficult to play well. Violinists will find no technical difficulties connected with "Gavotte in D."

Descriptively it is no sequel of the Schumann "Traumerei" (an awakening dream of childhood); nor of a Mendelssohn "Spring Song" (a careless rapture of nature), nor the sweet and delicate charm of a Mozart "Minuetto"; but a tone-autobiography of a person who possessed a powerful, almost ponderous mind, who was the lion (as a musician) and the greatest composer of his age, and who was also a most loving and tender-hearted philanthropist. These characteristics, embracing all that can be associated with a strong will and a compassionate soul are beautifully set forth in this tone-painting.

Tune the violin thus:

Three motives represent the structural content of the work until we reach the Intermezzo. They are as follows:

Allegro con spirito.



The tempo is marked **Allegro con spirito**, which has reference to the **character** of the production rather than to real speed (so many quarter notes per minute).

The opening motive by three-quarter notes should be played with full and strong, but gliding strokes of the bow. Please note I use the term gliding. Dragging the bow will not answer the demands of this motive, which must be played a trifle slower than the general movement, so that dignity and honor may be preserved. This motive appears identically and in

its development twenty times. The next (second) motive consists of two-eighths and one quarter and is played three times. Here the tempo in its general character is taken and the bowing is upper half, light and free, which supplies ease and preparation for following series of eighths (third motive), which should be played with upper half-bow, but contrasted with the former (second) motive by a more serious, solid tone, yet softer.

The second subject is a development in the dominant key of the first.



The third motive of the above excerpts is given to the piano while the violin plays the following chords as crisply, delicately and as much by placing the bow on three strings at once as is possible.

After returning to the Tonic Key, with the original theme, the thought is turned over to F# Minor for a moment of humor continuing but eight measures, by which we are reminded that

"The best of men

Enjoy a little nonsense—now and then."

Before closing his subject the master returns to his first theme again; but this time a climax is reached by varying the effect through strong, bold and full chords from both instruments, reminding us of the dignity and pomp of an ancient court.



The Intermezzo, with its occasional pedal note in the Dominant, possesses much that is graceful and masterly. The tendency of present days (thanks to the spirit that leads us aright) is towards a refined and broad-toned school of playing which is free from that scraping that characterized the work of many in former days. The whole of the Intermezzo must be performed in a most serious manner. No **gliding**, as in former passages, but a pleading tone which can be produced best by a restful and steady **drawing** of the bow. This movement, may I say, is the unworded counterpart of a Gethsemane prayer.

The first subject returns and the close is in harmony with art-laws **that** guide the composer in his creations. Violinists will find in this Gavotte an excellent program number.

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